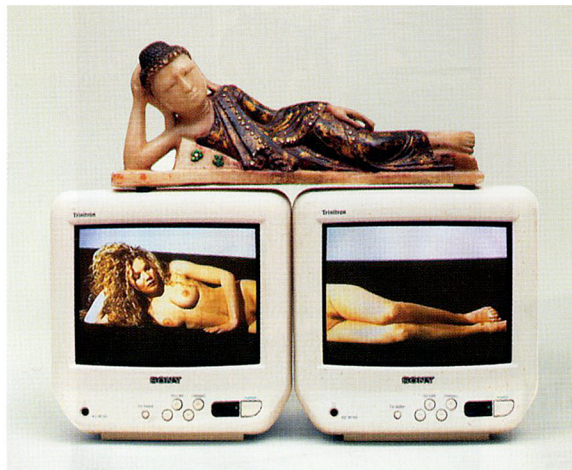


GAGOSIAN GALLERY ARTNEWS



Nam June Paik, *Reclining Buddha*, 1994/2002, two-channel video installation with two 9-inch color monitors and stone Buddha, 16½" x 20½" x 12".

"NAM JUNE PAIK: BECOMING ROBOT"

ASIA SOCIETY MUSEUM
SEPTEMBER 5 - JANUARY 4

Long before the advent of Google Glass, the iPhone, and Skype, Nam June Paik anticipated a world in which everyone would be constantly plugged into a screen and would experience and share even their most intimate moments through technology. Starting in the 1960s, with his pioneering use of the portable video camera, the Korean-born Paik did not simply make films but also invented a host of ways to present his creations as sculptures, installations, performances, and television broadcasts.

This compact show set out to prove Paik's prescience, often underscoring how he anticipated the Internet, personal computers, and satellite TV. As early as 1964, Paik built an interactive robot, named Robot K-456, which he took out for a walk on Madison Avenue. Also on view is a family of "robots," from the 1980s, which are actually assemblages of vintage television cabinets equipped with monitors, that play his mix-tapes of found footage and psychedelic effects continuously. The works seem downright old-fashioned when compared with today's new-media art, yet they predated post-production software by more than two decades.

In the end, it is important not that this artist beat Bill Gates and Steve Jobs to the future, but rather that he made technology appear friendly and humane, essential to living as well as to art-making. And it remains lots of fun.

BARBARA POLLACK